

INTAGLIO

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DEDICATION:

This issue is dedicated to the American Negro and the problems he faces after the hundredth anniversary of the Emancipation Proclamation.

COVER:

Design by William Mahan on the theme of the Negro and civil rights.

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THE SHADOW OF A MAN

Oh you with the dark and brawny skin
Why do you sigh within?
I hear your mournful cries expressed upon
your sullen face,
I see the burden of strife you bear throughout
your longing life.
Is it that other men have cast you aside to
falter on your own?
Or is it that they cannot bear to see your mind
grow strong?

Oh you with the dark and brawny skin and I
with the other
Why must we battle over the pride of men?
Why must the flesh hesitate to separate the mind,
the heart and soul?
Is this the vision of one man who stands
alone among many?
Or is this the thought of all men in quest of
an answer?
Oh you, with the dark and brawny skin why do we
face this problem so!

Elaine Tavella

Editorial: A Matter of Education

Last January 1 was the one hundred and first anniversary of the Emancipation Proclamation; the Negroes have been free for over one hundred years.

But still they are not equal.

On July 4, 1976 we shall celebrate the two hundredth anniversary of the Declaration of Independence wherein Jefferson expressed the beliefs of the founders of this, the oldest democracy in the world, in these beautiful words:

We hold these truths to be self-evident, that all men
are created equal, that they are endowed by their
Creator with certain unalienable Rights, that among
these are Life, Liberty and the pursuit of Happiness.

Why aren't the Negroes equal today? They have been living in America longer than nine out ten of the white people. The first Negroes in America were sold as slaves at Jamestown in 1619 by a Dutch sea captain. Their lineages go back further than most of the First Families of Virginia and Massachusetts.

Legally the Negroes are equal. The Civil War amendments to the Constitution the thirteenth, fourteenth, and fifteenth, establish that the Negro is free and equal.

Intellectually the Negro is equal. The American Society of Anthropologists has found that all races have an equal IQ potential. It is a matter of education; tests on GIs in World War II showed that Northern Negroes had higher intelligence ratings than Southern whites.

Ethically the Negroes are equal. But, as Lincoln wrote to a friend in 1855:

We began by declaring that "all men are created equal"
We now practically read it "all men are created equal
except Negroes". When the Know-Nothings get control, it will read
"all men are created equal except Negroes and foreigners
and Catholics". When it comes to this I should prefer emigrating
to some country where they make no pretense to loving liberty -
to Russia for instance, where despotism can be taken pure and
without the base alloy of hypocrisy.

Besides being created equal, it seems, all men are created with a selfish instinct from which springs our problem.

When Jefferson, our leading advocate of states' rights wrote the Declaration of Independence, he owned over two hundred slaves, but he could never bring himself to part with such valuable property and, except for a few personal "servants", he distributed his slaves among his heirs.

Washington was the only one of the Founding Fathers to free his slaves. Hoping to point the way to gradual abolition, he provided in his will:

Upon the death of my wife it is my will and desire
that all slaves whom I hold in my own right shall
receive their freedom.

That Washington, who owned more slaves than the others two hundred and seventy seven at one time, could overcome instinct and tradition for principle is one of the things that entitles him to be rated a great man.

Our great Chief Justice, Earl Warren, shattered the last shibboleth of the states' righters with his 1954 decision that "separate but equal facilities are inherently unequal", legally establishing that segregation by its very nature imposes a stigma of inferiority upon the segregated people. In May of this year we should celebrate the tenth anniversary of this historic decision.

But, nevertheless, the Negroes today are still stigmatized as a caste apart.

Can you blame the Negro for getting tired (to use a Southern expression) of "waiting on" the white man for equal rights? He has shown remarkable faith in the white man who has demonstrated (with few exceptions) that if his selfish interests are involved he will give the Negro as little equality as possible.

The most positive solution for the Negro is to prepare himself through education for the technological world of today and tomorrow. Education will solve the problem of the Negro ghetto, de facto segregation and alleged inferiority.

This is the most important domestic issue of our time. Talk it up. Overrule the bigots. Contribute. Better still, go out and do something if you profess to believe in democracy and religion.

Members of the Intaglio staff have contributed to the United Negro College Fund, 126 State Street Boston.



The Acid Test



The American Negro's drive to secure full educational rights as human beings and citizens is the acid test of the American way of life. If we hope to maintain our leadership among the free peoples of the world if we hope to give hope to subjugated people behind the iron curtain, we must demonstrate by our acts as well as our words that our democratic form of government places no artificial barriers on the opportunity to live and work with our fellow men.

Only through integrated education can the myth of racial differences be exposed and racial equality fully realized. It is this writer's contention that those of us who have not had the opportunity to live and work with a substantial number of another race have missed out on an essential element of education and have not experienced the true test of human beingism. Only by living with and knowing people can we know them and know ourselves in respect to them; and we can only know ourselves in respect to other people. If we are to pride ourselves on being democratic or Christian or humane, racial segregation, in all its aspects, must end, because the principle of separation by its very nature contradicts the principles of democracy, religion and humanitarianism.

The end will come through education, the education of the Negro, the education of the White and, most important, the education of the races together. Studies have pointed out the effect that education has on a person's outlook on life. It makes him aware that there are places other than his own immediate area, that there are times other than the immediate present, that there are people other than his own immediate group and that there are other values than the ones he, himself, treasures. It restrains the individual from acting upon blind and immediate impulse just for the sake of immediate gratification for a limited number of values. Ultimately, education will develop an emotionally mature and socially responsible person. It prepares him for life, not only for the life of money making and spending, but the life of living and learning and loving and suffering with other human beings.

We as educated people have a responsibility to ourselves and to the society we live in. That responsibility is self examination. We must examine our motives and beliefs and act according to what we know is right, rather than what we feel is right, or acceptable. By so doing we will set an example for the rest of humanity and for future generations to follow and we will have helped make the world a better place in which to live.

We have asked Dr. Hawthorne to clarify the strange doctrine of states rights as it is used by certain Southern states in denying the Negro his constitutional rights.

Editor

States Rights No Longer State Sovereignty

Bruce C. Hawthorne

At the time the American Constitution was written, the idea of the nation state was not fully developed. As an historical process this was not completed in Europe or America until the 19th century. Although the phrase "in order to form a more perfect union" undoubtedly was meant to indicate that the United States were to be woven much more closely together than they ever had been, States rights as a political issue and a constitutional argument were often heard in Pre-Civil War America. In spite of the many Supreme Court decisions by Marshall and any strengthening of the Federal Power it was still a real issue particularly to those Southerners who wished to defend their "peculiar institution." The war settled this question and the 13th, 14th, and 15th amendments ratified this settlement. Since then, though, we have had and cherished a tradition of local home rule, the United States government has had complete supremacy over the old notion of "States Rights." This has been paramount in regulating commerce and safeguarding the rights of citizens of the United States. Present day advocates of States Rights especially those opposed to civil liberty for all Americans are constitutionally and historically, as well as morally, wrong.

Student Government: A Failure

When your president assumed office he said, "I assure you that the officers will do their best. The rest is up to you." Doesn't sound very profound does it? This statement does, however, hold true now. The officers have done their best. You have not. You haven't really tried.

Let me cite a few examples. The constitution of the Student Association states that at least half the representatives must be present before any motion can be passed. For the past four meetings we have not passed any motion because there was not a quorum present. Is it too much to ask that the representatives come half the time?

At an assembly held before the Christmas Spread, Mr. Burke asked each student to make one decoration for the Spread. We received twenty. Twenty decorations out of a possible five hundred. Not a very good average is it?

I am sure you are now saying, "Oh! Get off it will you? Who cares whether I make one decoration or not? What does one little decoration mean?" Don't feel bad. There are five hundred people who feel the same way. Don't worry about posters for Student Association Events. There are five hundred other students who aren't worried about them either. Don't bother to come to meetings. There won't be anyone there; at least five hundred won't be. Complain that the Student Association is doing nothing. There will be five hundred people, doing nothing, who will listen and agree with you. Stay with your group. An artist isn't supposed to be different, is he?

I will state it very simply so there won't be any misunderstanding. If you don't work for your Student Association it is not going to work at all. It is now your turn to do something.

Brian Jefferson

ELIZABETH PALMER



New Faculty

Drawings by Peter Fraser
Text by Judith Kazunas

Teaches--drawing, life drawing,
painting.

Background--lived in Boston until
the third grade, then travelled all over
the country until the seventh grade.

Attended Withdraw High School in
Cincinnati and the University of
Cincinnati College of Applied Arts where
she received her B. A. --received M. F. A.
from Yale Graduate School where she
split major between drama and art--also
spent two summers at Columbia.

Previous Professional Experience--
spent six years in San Francisco free-
lancing mostly portraits and murals--
taught privately (informally) and has
designed sportswear, done theatre design,
interior decorating and painting.

Current Outside Interests--painting,
music (jazz and classical), and theatre.

Summer Activities--attended
Columbia University.

Exciting Part of Life--travelling
in Mexico, -- "it is an intriguing,
paradoxical country, full of intense
colors, a great place to paint."

Philosophy--the personal expression
of inner self is very important, but this
cannot be successfully achieved until a
foundation has been laid through learning;
although the learning process is a pain-
ful struggle. We should experience and
observe everything possible; accumulated
experiences reflect themselves in art
work. It is extremely important to think
diversely, and increase our awareness
and perception; this capacity to evaluate
and perceive are inseparable in a
cultured person. Art is one of the media
that still remains undictated.



Teaches--Fashion Illustration.
Background--born in Portugal;
 brought up in Cambridge and attended
 Cambridge High and Latin Schools, and
 Mass. Art (Fashion Dept.).

Previous Professional Experience--
 Free-lanced for six years and now paints
 professionally.

Current Outside Interests--Keeps
 busy sewing for family and helping to
 restore old house in which she lives.

Family--Married, has three girls
 aged 5, 7, and 1.

Summer Activities--paints.

Especially exciting part of life--
 meeting many people in various
 professions, learning about, comparing
 and discussing their ideas.

Philosophy regarding art--art is
 work, a profession, one must work to
 become a good artist.

Teaches--Junior and Senior Art
 History.

Background--born and brought up
 in Brookline and attended River's
 Country Day School in Weston--also
 received B. A. at Harvard College; M. A.
 at Harvard Graduate School of Arts and
 Sciences, and Ph. D. at Boston University
 Graduate School of Arts and Sciences.

Previous Professional Experience--
 From 1958 to 1963 worked at Boston
 University School of Fine and Applied
 Arts, he helped set up the Jewett Art
 Center at Wellesley College -- has
 written for College Art Journal--
American Artist--contributed to
McGraw-Hill Encyclopedia of Art--wrote
 an Outline of Ancient Art for the Hymary
Outline Series--lectured at Boston Arts
 Festival and other community groups --
 was 'section man' at Harvard -- currently
 works at Cambridge Center for Adult
 Education, Newton Junior College, and
 Massachusetts Bay Community College.

Current Outside Interests--has
 extensive library of books on American
 Art and collects American Indian Art.

Summer Activities--taught summer
 school at Massachusetts Bay Community
 College.

Exciting Part of Life--chance to
 communicate field verbally to others
 as lectures--also getting things written
 and published.



Items:

THE MASCART PLAYERS are presently rehearsing Tennessee Williams' The Glass Menagerie to be presented early in April. The cast of the play includes Bettsy Cowhig, Barry Coburn, Carol Sousa, and William Skurski, under the direction of Norman Archambault. Back stage crews will be headed by Mike Zolli, and set designs will be by Nick Curto.

The big headache of the SENIOR DESIGN DEPARTMENT, the yearbook, has finally been finished and sent to the printers. It should be in the hands of the students by May 1. It has been an entire department effort under the direction of editors Phyllis Gowen and Bernard La Casse and art director Bill Gustat. The department is now busy putting together portfolios and trying to find work in June.

Michael Giovanniello is chairman of the Seventh Annual Brockton Art Show, which runs through April and May. This show, which is open to artists and art students, offers various prizes, including a scholarship, has as two of this year's judges Mr. Hoener and Mr. Kenney.

Willie Wegman has been working as illustrator for a project for the Connecticut State Redevelopment Commission for the encouraging fee of \$1400 for a period of nearly one year. His job involves numerous illustrations to supplement information in a brochure relating the progress of the Commission in its various activities throughout the state.

Dianne Hanchay has left Mass. Art to take a job as babysitter for a family vacationing in Spain. She will come back to school when she returns, providing the allure of Europe is not too strong.

William Skurski is engaged in a number of after school activities in his hometown of Salem. He has learned to make frames and is employed by a frame shop. A fun house has engaged his talents in creating and maintaining "monsters" to frighten and delight the children of the North Shore area. Bill is working with Barry Coburn on an artistic experiment, a film which they describe as a "photo essay".

Dave Kofton is going to Bermuda this summer on the USS Trident to work on a government oceanographic survey.

Norman Rizzi is working after school as a reporter on the Quincy Patriot-Ledger. He does feature writing on politics and special events in the South Shore.

Dave Porter is animating an educational movie based on Wagner's Das Reingold to be produced by Richard Calhoun at Boston University.

Carol Hardy has had one of her winter watercolors accepted for use on Christmas cards by a printing company, and she is now working on other paintings for the same company.

Alta Merritt is now doing free-lance (in half-tone color separation) work for a greeting card company.

Jackets, shirts, and nties bearing the Mass. Art insignia may be purchased for the first time this year through the original fund-raising efforts of the SOPHOMORE CLASS. These moderately priced items of wearing apparel afford an excellent opportunity to express school spirit whether in the confines of the home or out-of-doors.



Basketball

Drawings by Robert McDonald

On March 4, the Mass. Art basketball team lost its seventeenth and final game of the season in what proved to be a winless season. Operating with as few as five men for an entire game, the team struggled for survival in the vastly improved Greater Boston Small College League. But inexperience compounded with insufficient practice time and facilities proved too much of



a disadvantage for the loyal few who did survive.

It was, indisputably, this lack of conditioning which spelled the failure in more than half of the team's defeats. The half time scores usually found Mass. Art either winning or trailing by very small margins. But the more seasoned and better conditioned opposition was always able to outlast the tiring artists.

The valiant heroes who survived the many storms are seniors Kerry Brown, Paul DeCoste and Bill Mahan; juniors Dave Pimentel and George Shaw; sophomores Bill Zych, Warren Goldberg and Chuck Sorrento; and freshmen Bob Ewing and Ronnie Costa.

Team support, however, resembled the days of past glories when Mass. Art was a real contender in the league. In those



MCDONALD

days, as many as eight people would show up to cheer their team to victory; this is not to mention the three or four faithful cheerleaders who were always present. Although there were nights this year when no one came, generally the crowds were just as loyal and enthusiastic as the crowds has been in the days of old.

Thanks, folks!

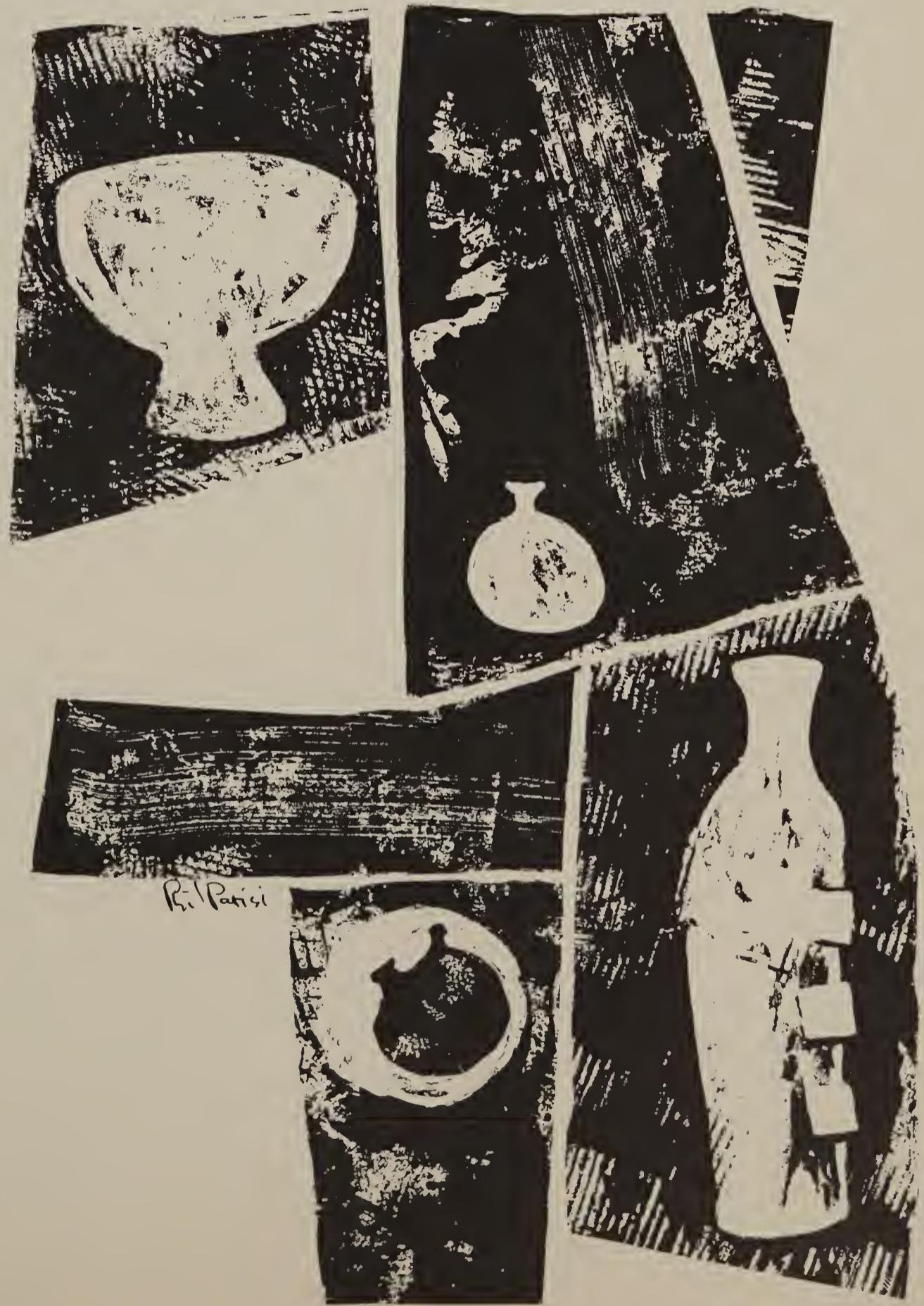


Mr. Alf Braconier's efforts must not be overlooked, despite the team's record. The disadvantages and obstacles he faced in his first year as Mass. Art basketball coach have already been mentioned. Thanks to Mr. Braconier for his time and effort. His sense of humor and undiminishing interest kept this team high spirited and optimistic throughout a rather

gloomy season.

With only Kerry, Paul and Bill Mahan graduating, we look forward to a better season next year. It should be emphasized, however, that in a school such as Mass. Art the object is not to produce a championship team, but to offer an extra-curricular activity for as many to participate in and enjoy as possible.

The Art Market : Ceramics



Ric Parisi

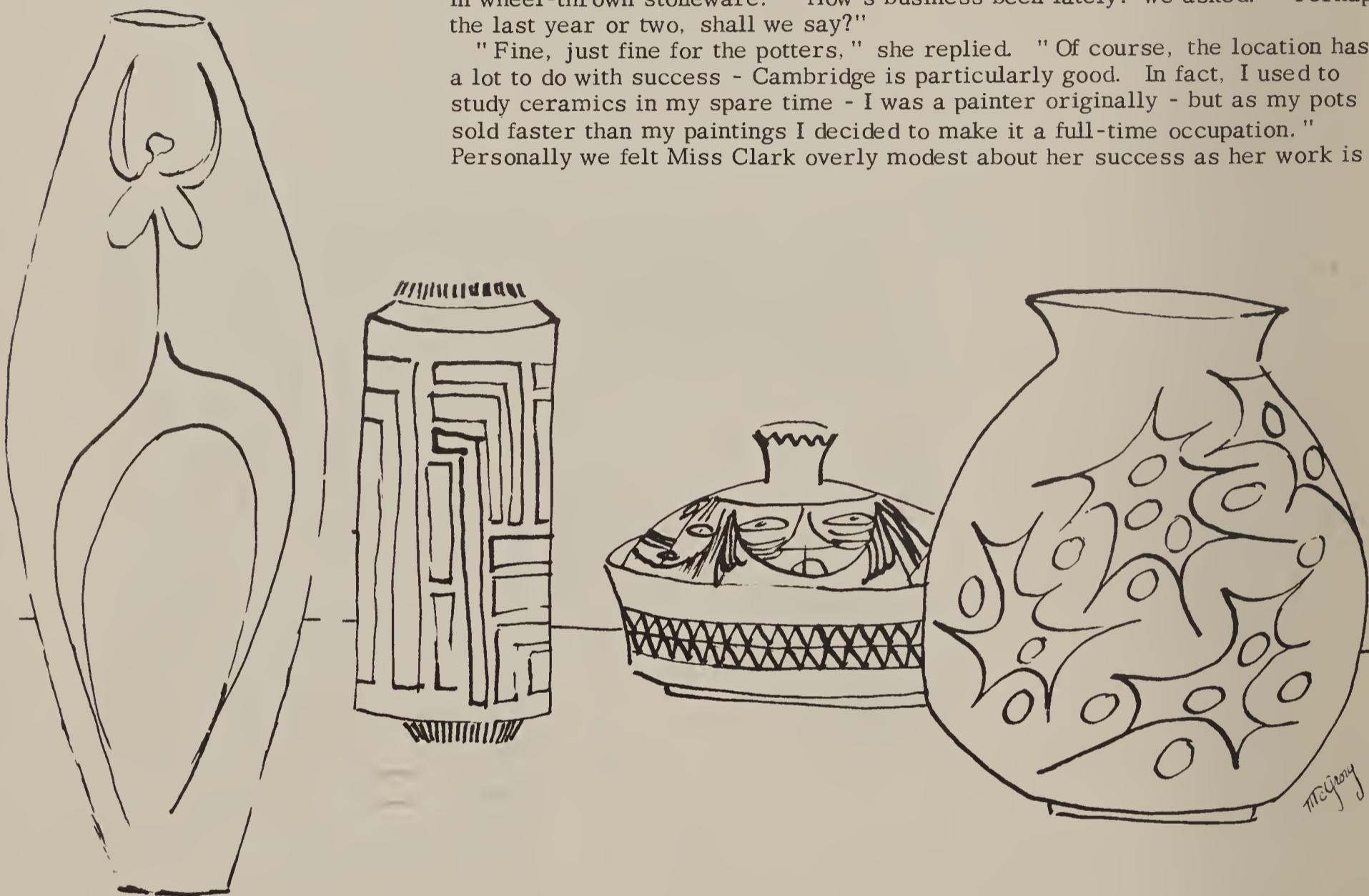
Survey

By Nancy Sheehan

Of all the art media, clay is the most exciting to many people - artists and laymen alike. There is a positiveness and deliberation throughout the entire ceramic process not found in any other medium. But those in ceramics and those contemplating it as a field must face the cold facts of economic reality; therefore, we took a survey to determine the general trends in the field.

Our first inquiries were directed toward Anne Appleton Clark, who specializes in wheel-thrown stoneware. "How's business been lately?" we asked. "Perhaps the last year or two, shall we say?"

"Fine, just fine for the potters," she replied. "Of course, the location has a lot to do with success - Cambridge is particularly good. In fact, I used to study ceramics in my spare time - I was a painter originally - but as my pots sold faster than my paintings I decided to make it a full-time occupation." Personally we felt Miss Clark overly modest about her success as her work is



fascinating. "Too fascinating," we sighed, as we left with our newly purchased cream and sugar set.

The obvious good fortune Miss Clark was enjoying was not shared by the Pottery Barn, for our attempts to interview them were thwarted by an Out of Business notice tacked on the door. Through the grapevine (often a reliable source) we learned that their location was poor and their business methods less than logical.

On an impulse, we sailed into Design Research, and politely ignoring the obvious stares we received, considered the displays with a stocktaker's eye. Without asking a single, beautifully emaciated salesgirl a question, we could easily see exactly how they felt about domestic art. Every single piece of ceramic work in the entire building was an import. There is the competition! The major problem our ceramists face is the all too prevalent belief that nothing is as good as Scandinavian or Italian work. We found this situation at Opus I, The Window Shop, and even at the Pot Shop.

Two areas of ceramics, jewelry and mosaic, are meeting or surpassing the competition. In the case of jewelry, the changes in fashion toward more rugged, earthier fabrics and colors has demanded the complement of ceramic accessories. Mosaic work is replacing paintings and frescoes in the new churches. In this area alone the public and its leaders are seeking the unique and lasting qualities of this medium.

For the competent artist, ceramics are a progressive and valuable field. But the average artist is going to find the competition stiff.

Margaret Rosenfelt

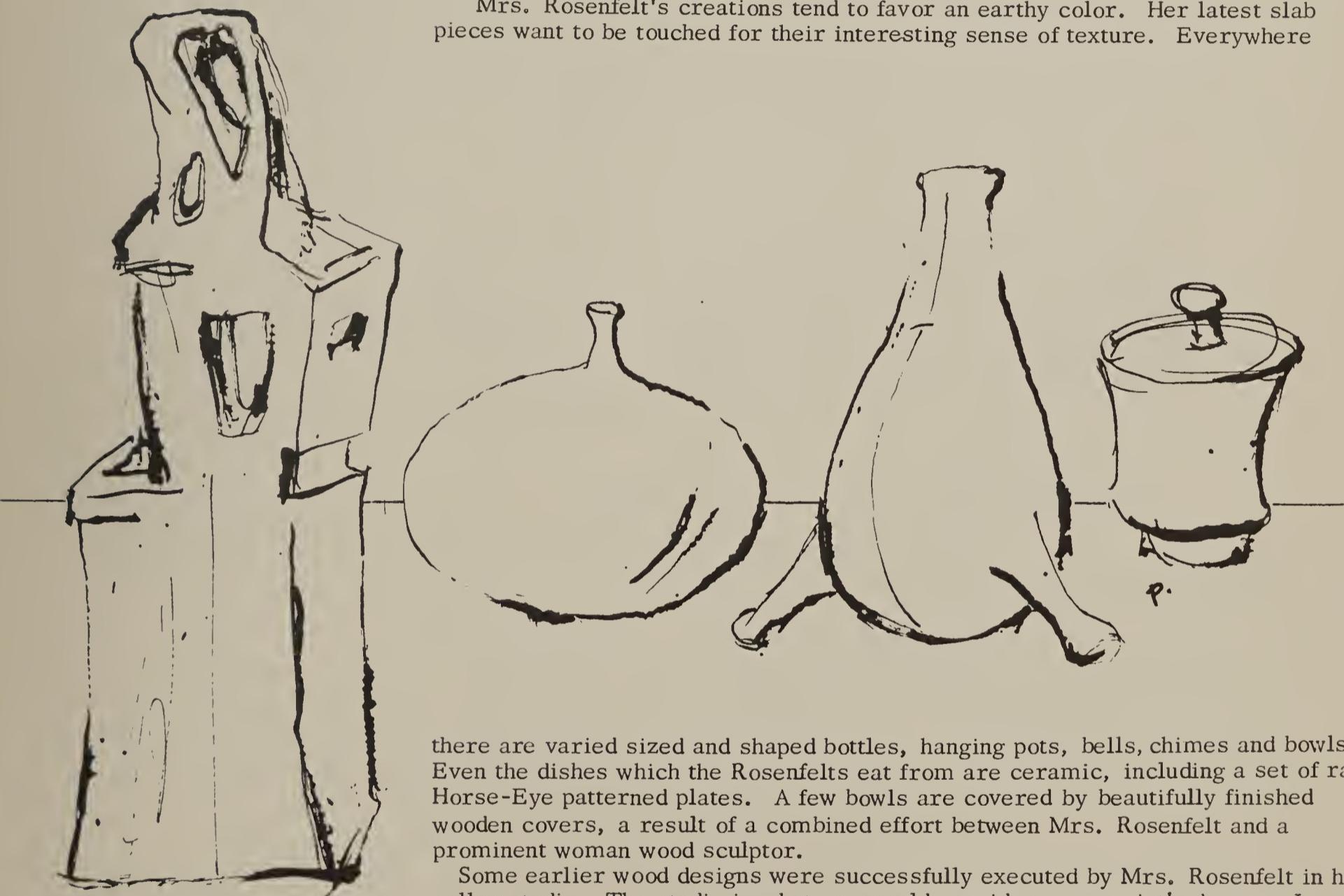
Interviewed by Bruce Childs

"I am not a professional in the field of ceramics," said Margaret Rosenfelt, "I am what I consider an amateur," By that Mrs. Rosenfelt meant that she doesn't depend on her craft as a means of sustenance. Perhaps this is true, however, I am certain that she is a bit modest about her seriousness with ceramics.

One is overwhelmed by the grand ceramics collection which brilliantly accents the interior of the Rosenfelts' elegant home. Many of the ceramics pieces are Mrs. Rosenfelt's creations, mingled with a couple of William Wyman's and Mr. Rosenfelt's fine collection of rare oriental pottery.

William Wyman, a Mass. Art graduate, happens to be a favorite of Mrs. Rosenfelt's. She has high praise for him as well as other Mass. Art graduates of the Ceramics department.

Mrs. Rosenfelt's creations tend to favor an earthy color. Her latest slab pieces want to be touched for their interesting sense of texture. Everywhere



there are varied sized and shaped bottles, hanging pots, bells, chimes and bowls. Even the dishes which the Rosenfelts eat from are ceramic, including a set of rare Horse-Eye patterned plates. A few bowls are covered by beautifully finished wooden covers, a result of a combined effort between Mrs. Rosenfelt and a prominent woman wood sculptor.

Some earlier wood designs were successfully executed by Mrs. Rosenfelt in her cellar studio. The studio is what one would consider a ceramist's dream. I saw two kilns, a couple of potter's wheels, hundreds of glaze samples and all of the other equipment which makes a complete studio. Here is where Mrs. Rosenfelt dedicates a great number of her hours, when she is not doing housework.

At other times she is busy showing work in Brookline; the National Ceramics Show; the Worcester Art Museum; the De Cordova Museum; and the Boston Arts Festival.

Mrs. Rosenfelt firmly believes that skill on the potter's wheel is a prerequisite to successful craftsmanship. She emphatically advises college students to pursue with seriousness and dedication some form of apprenticeship with a mature artist or at least conform to some sort of beneficial occupation. Do not plan on complete independence when first starting out. "You only become a slave to yourself," she remarked.

The amiable Mrs. Rosenfelt consistently praised the Haystack Mountain School of Crafts in Maine. She firmly believes that Haystack is a must for the serious crafts student who can manage a summer's study there under such teachers as Harris Barron, Hal Rieger and Karen Karnes. Incidentally, Mrs. Rosenfelt endlessly tipped her hat to the well-known Mass. Art ceramics department faculty.

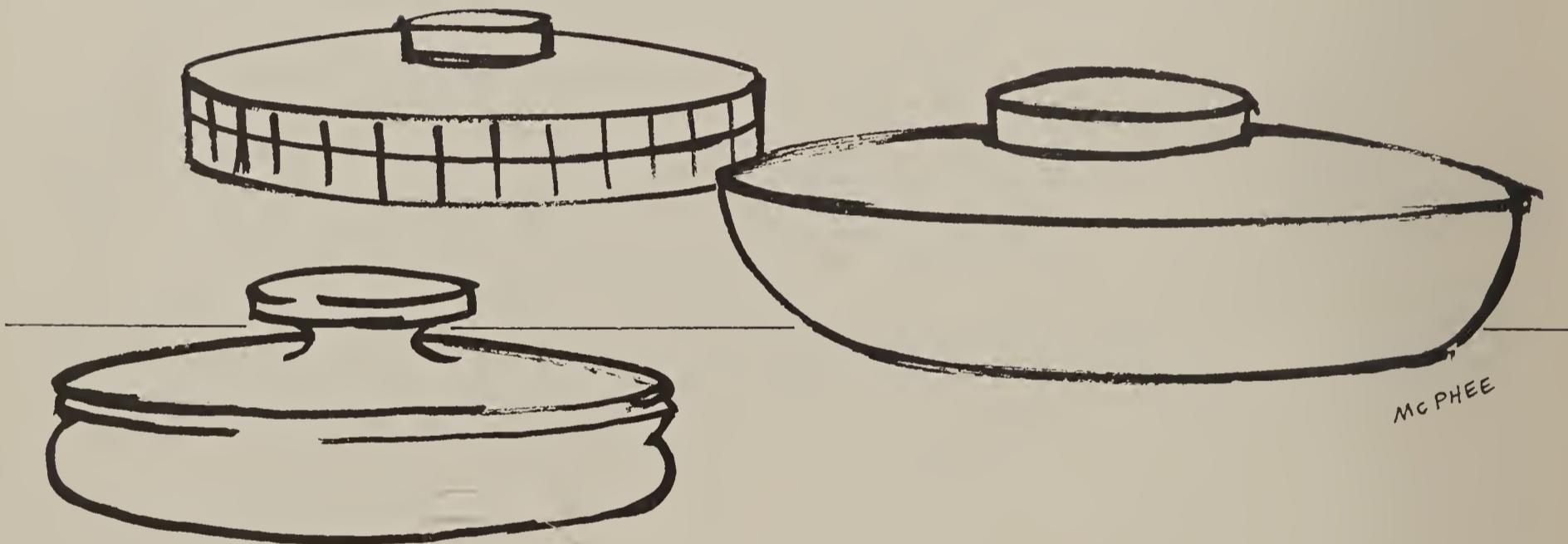
Norman Arsenault

Interviewed by Louisa A. Wiseman

When I arrived Mr. Arsenault was busy finishing a cover for a large casserole. While I waited I had an opportunity to look around the department. There were about ten students there talking quietly or mixing glazes or throwing pots. The department is small but very neat, reflecting Mr. Arsenault's quiet dignity and orderly appearance.

After a few minutes he led me into his office and began by talking about his education. He graduated from the Worcester Museum School after majoring in interior and industrial design. He told me that he developed an interest in ceramics because he liked to work with his hands. While he was in school he had a studio at home where he made pottery.

After graduation he studied in Paris and returned to Boston to work on Newbury Street, doing interior designing for a shop. After teaching lighting and furniture design he became a member of the Pottery Workshop of Boston. In 1941 he was asked to teach ceramics as an elective course at the Museum School. He was also a consultant for courses in design, sculpture, and three-dimensional design in ceramics.



I asked Mr. Arsenault why he taught--did he teach to make a living? He replied that he taught because he wanted to and because he enjoyed it. He feels it is very bad to teach if you don't like teaching. "I try to find the student's potential and help him to develop it," he said. "I don't impose my taste on the students: to impose the teacher's taste is bad."

We talked about marketing, and I asked for his opinion about the practice of retail shops which mark up the potter's work 100% when they take it on consignment. Mr. Arsenault feels that this is wrong and that the potters should make some type of organized effort to stop this practice.

When I asked him about the availability of work for trained ceramists, he told me of former students who were designing for china manufacturers and other commercial companies which produce ceramic wares. The creation of murals and tile work for large public buildings he mentioned as other areas of possibilities for artists in ceramics.

When I asked what type of work he did, traditional, functional or sculptural he said, "All kinds." He showed me slides of casseroles and a large one ready for bisquing. He lifted the cover and said laughingly, "I like to cook, and this one is for a special dish. When I finish the pot, we'll talk about food."

Before I left I asked him about the tradition of pottery in America. He said that he felt that we have no tradition as do the folk potters of Japan, but that since World War II we have made great strides in this country, and that the work of the modern potters in this country is far superior to the work of the modern potters in Japan. He believes that the modern potters in Japan have gone so far afield in making work that is Westernized in taste that they have failed and that the young potters here have a much better feeling for the medium.

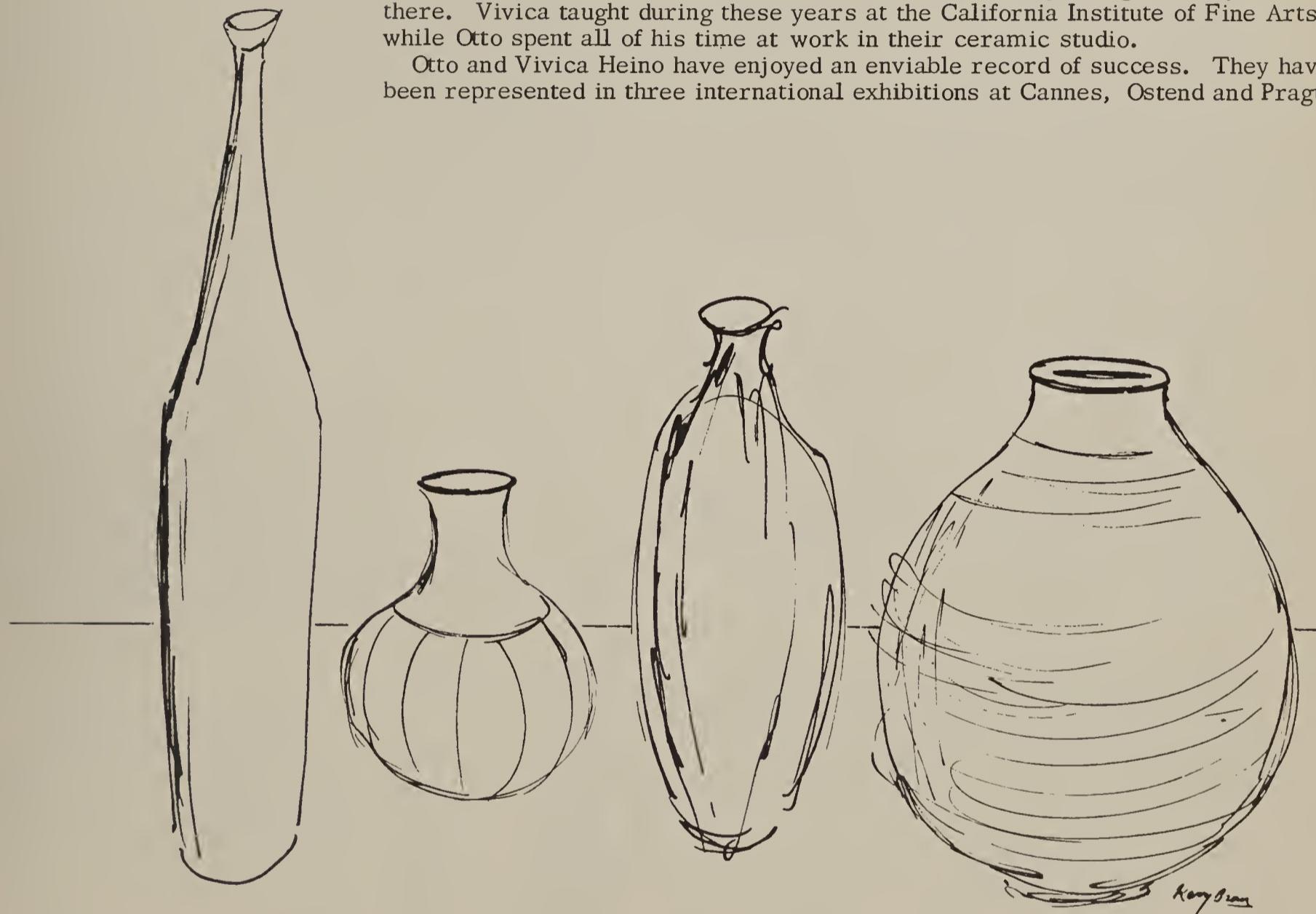
Otto and Vivica Heino

Interviewed by Peter Fraser and John Orlando

During the past week we were privileged to visit Otto and Vivica Heino, husband and wife ceramists in Providence, Rhode Island. Vivica Heino recently was appointed head of the ceramics department of Rhode Island School of Design. She attended the California Institute of Fine Arts, Alfred University and the League of Arts and Crafts. Otto Heino attended Chouinard University and the League of Arts and Crafts.

The Heinos have just returned from California after spending twelve years there. Vivica taught during these years at the California Institute of Fine Arts while Otto spent all of his time at work in their ceramic studio.

Otto and Vivica Heino have enjoyed an enviable record of success. They have been represented in three international exhibitions at Cannes, Ostend and Prague,



and they have held jointly twenty-one one man shows, --they have also been represented in the leading American shows, the St. Paul Clay, Metal and Fiber Show, and the Wichita and Syracuse exhibitions.

We were fortunate to visit their new studio where Mr. and Mrs. Heino have, since September, been overcoming the difficulties of relocation. Since a ceramist cannot simply pack his bags and move at will--he must move potter's wheels, kilns, and other nearly immovable objects--we can easily imagine the problems the Heinos face. After getting the equipment in the proper places, the problems of adjusting themselves and their particular techniques to the many types of clays and discovering the reaction of many glazing compounds to these clays pose seemingly insurmountable complications.

We as art students look forward to spending our futures involved in the aesthetic experiences, and the Heinos have achieved exactly this. The rapport between two such artists of comparable stature is commendable. The efficiency and singleness of purpose with which the Heinos direct toward their work is definitely evidenced in the final results.

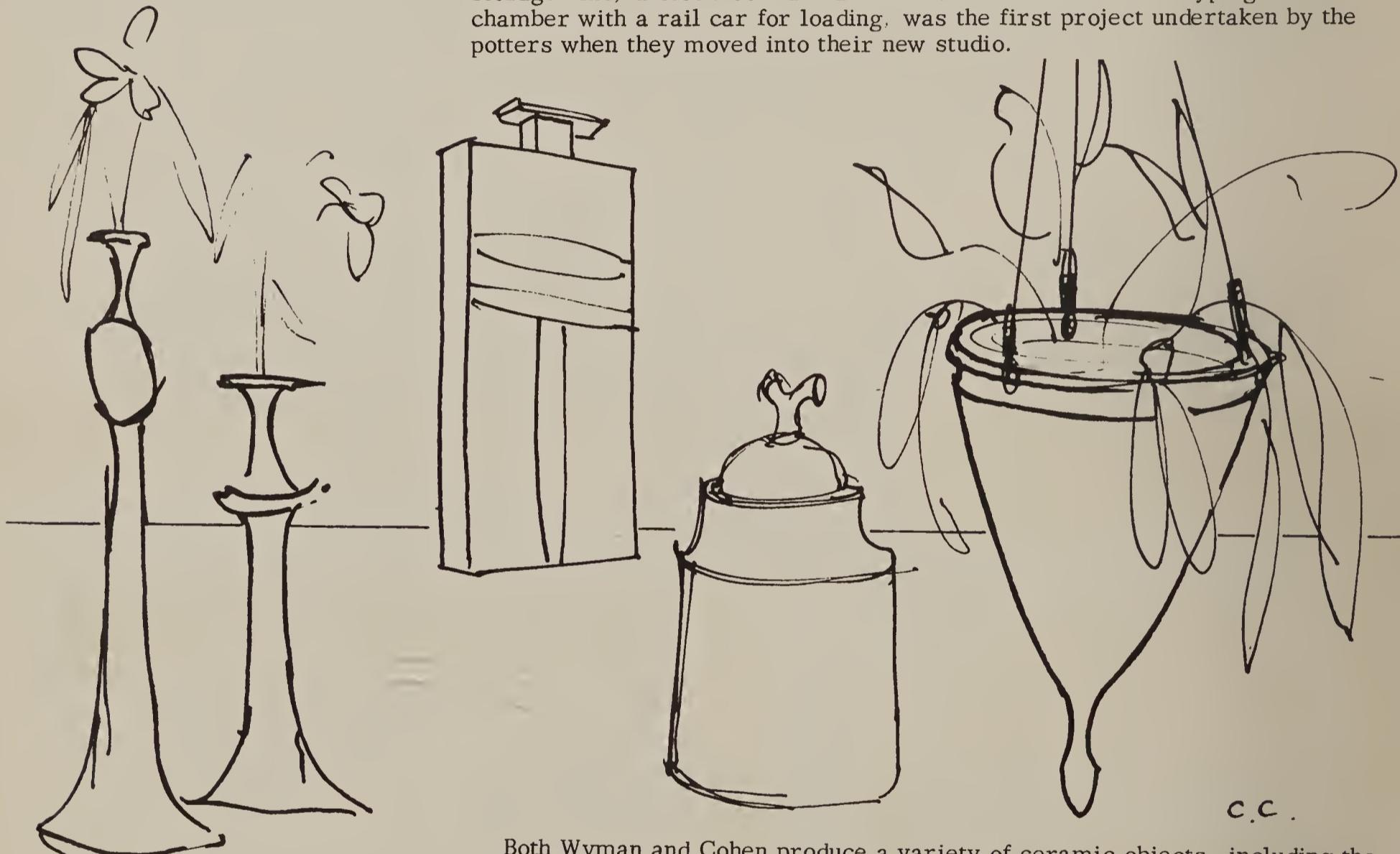
One can sense in their work a philosophy which could be said to parallel Eastern thought; the satisfactions of working with the hands, of creating a personal relationship with materials, and subtle unities of form and color.

William Wyman and Michael Cohen

Interviewed by Charles Chamberlain

Perhaps the most successful ceramic studio in metropolitan Boston is the Herring Run Pottery, operated by two Mass. Art alumni William Wyman and Michael Cohen. The Pottery, located 15 miles south of the city in East Weymouth, straddles the famous "Herring Run", where the herring come upstream from the ocean each spring to spawn. Rapids and a waterfall provide a stimulating setting for these two men, both of whom are known throughout the country for their work.

The studio, was formerly the old municipal power plant for the town of Weymouth, is important in historical value. Facilities include living quarters for bachelor Cohen, separate work areas for both men, a glazing area, clay storage bins, a stockroom and a kiln room. The kiln tunnel-type gas fired chamber with a rail car for loading, was the first project undertaken by the potters when they moved into their new studio.



Both Wyman and Cohen produce a variety of ceramic objects including the familiar ware such as dishes, bowls, ashtrays, mugs, vases, and planters. However, both men turn out prize-winning pieces of special interest which have spread their fame nationally. Mr. Wyman has received two prizes at various exhibitions of the Ceramic National Show at Syracuse, N. Y., and he has had one-man shows at the DeCordova Museum in Lincoln and at the Carl Siembab Gallery on Newbury Street. He also exhibited at the Brussel's World Fair and at the World Exhibition of Ceramic Art in Ostend, Belgium. Mr. Cohen won first prize at the Syracuse Show in 1963 and recently took the first prize at the Craftsmen of the Northeast States Exhibition, which many of us saw at the Worcester Museum.

Both potters have had their work represented in two craft magazines - Craft Horizons and Ceramic Monthly. They have both taught at Haystack Mountain School of Crafts in Deer Isle, Maine, a summer craft school staffed by top craftsmen from all over the nation. During the middle of February Wyman and Cohen had a show at Alfred University in upstate New York with Harris Barron of the Mass. Art faculty.

Both men seem to be able to work together very well. They want to produce both for themselves and for the ceramic market. Although they realize the vast amount of competition in buying and selling, they do very well in filling their many orders. Both sell nationally especially in the New York and Boston markets.

When asked why he makes many of the things he does, Mr. Cohen replied, "Because they have never been done before." This may sound like a simple answer, but these two artist potters have to create and produce; one item after another, which, because of its own originality, will sell immediately to the public. Glazes which are subtle or exciting will immediately catch the eye of the buyer.

However, form and function play an equally important role. Research in clay bodies has given these men a heat-shock clay body which can be used for cooking ware and other household articles, thus adding to their merit. These two men are in the same class as other people of the designing professions who must create unceasingly in order to survive, and to them, it's simply fun - they enjoy this kind of life.

Mr. Wyman, who took Cohen as his assistant several years ago has his own philosophy in regard to his life and work. Cohen, however, now in partnership with Wyman, stated that he is too young to have a philosophy.

These two master craftsmen believe that the work in ceramics is unlimited. Their lives and work are a challenge to the young craftsman just beginning to produce ware which he hopes to get onto the market. Wyman and Cohen who have both taught, Mr. Wyman being an instructor here several years ago, are fine examples in our competitive contemporary society with their constant creativity in producing articles which please the creators and are readily sold on the market. And they show how successful a cooperative studio can be.

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Chipmunks jump and
Greensnakes slither.
Rather burst than
Not be with her.

Bluebirds fight, but
Bears are stronger.
We've got fifty
Years or longer.

Hoptoads hop, but
Hogs are fatter.
Nothing else but
Us can matter.

VALENTINE
by Donald Hall

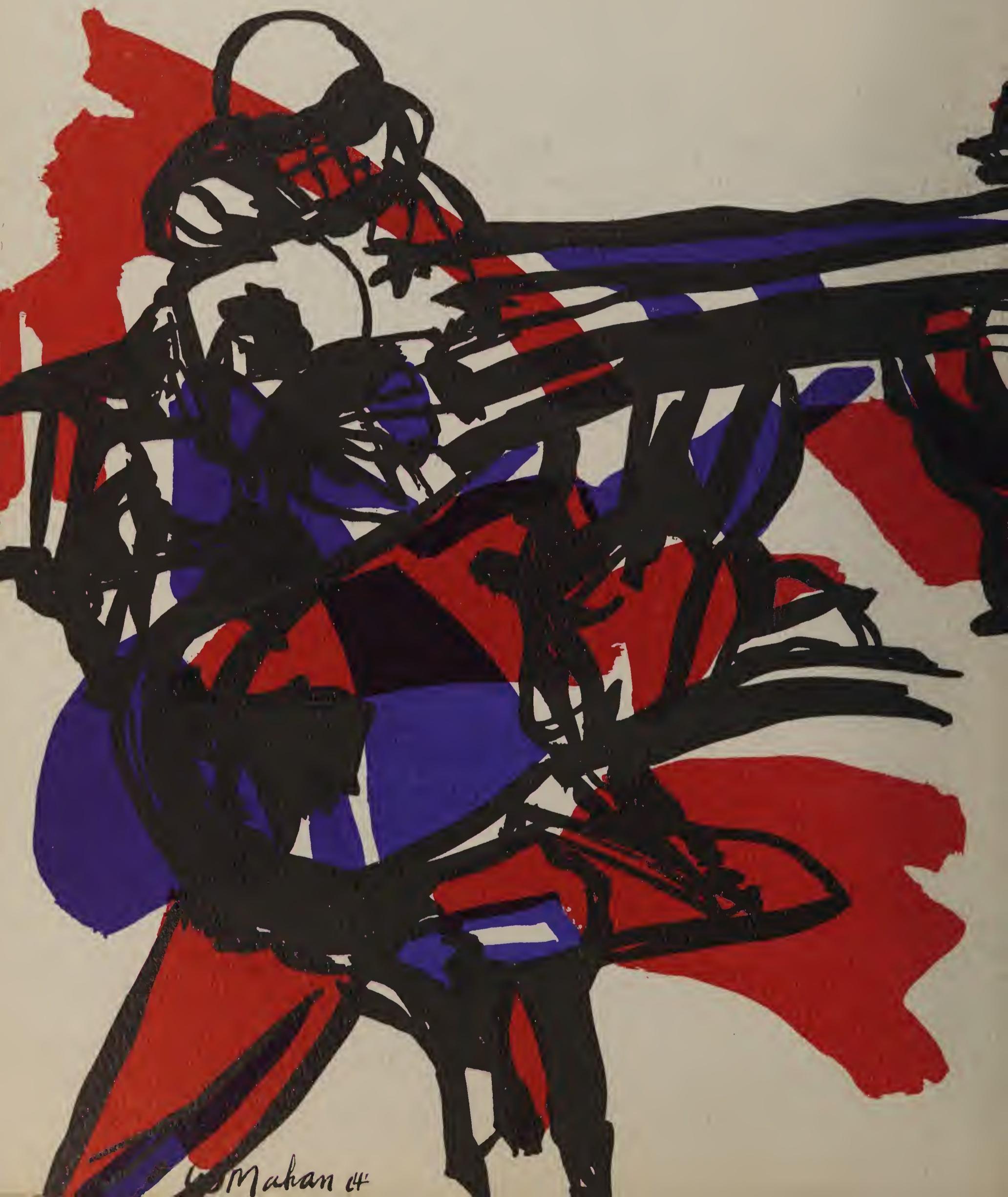


Hootenanny

In the college auditorium, 8:30 to 11:00 pm, Friday the 13th, last December. The weather was terrible outside -- the tail end of one of the worst snow storms of the winter. Inside, it was cool, man! Dave Gricus was MC. There were five acts, organized by Alan Pearson, Tom Bowling, and Lynn Bradford: Florence Stickney and the Gospel Singers, Priscilla Dudanado, Eileen Kenneally, Sue Lapine, Tom Bowling, and Alan Pearson.

The purpose of the hootenanny was to raise money for the Intaglio, and was successful to the extent of \$72.80.

How can we say thank you to the people who took it upon themselves to organize and support it? We can only try to get out the finest magazine we can for the final Intaglio in May.



Mahan 04